

10 years

Stalke Kunsthandel
Vesterbrogade 15a, Backyard

1993

Out of the Gallery Space 10-Year Anniversary Exhibition, 1982/83–1993

In 1993, Stalke Galleri marked its 10-year anniversary with an exhibition that functioned both as a status report and as a decisive turning point. The anniversary gathered the experiences of a decade in which the gallery had moved from a traditional, back-room-based art dealership toward a more open, experimental, and project-oriented practice—an approach that would shape the following many years of Stalke Galleri and later Stalke Out of Space.

The exhibition did not stand merely as a celebration of continuity but clearly pointed toward a movement out of the gallery space—physically, conceptually, and institutionally. Rather than maintaining the gallery as a closed site for buying and selling art, artistic practice was increasingly positioned in relation to art fairs, public space, travel, temporary platforms, and new forms of visibility.

Throughout the 1980s, Stalke Galleri had worked deliberately with younger and experimental artists, establishing a position that differed from the more traditional Danish gallery model. Attention was directed not only toward artworks themselves but also toward the structures surrounding them: how art was presented, to whom it was addressed, and how it circulated within an international context.

The 1993 anniversary exhibition thus also became a retrospective view of a period marked by shifting artistic frameworks. Artists and gallerists increasingly oriented themselves toward international fairs and networks, while the gallery space in Copenhagen functioned more as a base, a workplace, and a point of departure rather than as a final destination.

This development was closely connected to the emergence of Stalke Out of Space as both concept and practice. It was here that the idea of working parallel to—and at times outside of—the traditional gallery format was articulated. Projects, collaborations, and exhibitions took shape in temporary contexts and new constellations, in which the relationship between art, public space, institutions, and the market was examined and challenged.

The anniversary exhibition made this shift visible. It did not merely present works but documented a working method and an attitude: that Stalke Galleri was not necessarily a fixed space, but a platform in motion. From this point forward, the groundwork was laid for many years of activity in which international connections, artist-driven initiatives, and the building of an archive became central components of the gallery's practice.

Seen in retrospect, the 1993 anniversary appears as a crucial moment of transition. It brought together the experiences of Stalke Galleri's first decade while simultaneously pointing toward a practice in which art, space, and institution were conceived more flexibly and more openly. A shift that marked not only the conclusion of one decade, but the beginning of a new chapter in the gallery's history.

Torben Weirup



Sam Jedig with his surfboard, 1993. Photograph from the period of the 10-year anniversary of Stalke Gallery, marking a transition toward expanded, project-based exhibition formats later articulated as Stalke Out of Space.



Sam Jedig in the 1993 anniversary exhibition '10 years' at Stalke Kunsthandel, Vesterbrogade, surrounded by framed works covering the gallery walls.